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The Vendetta;

OR,

The Tragedy of the Old Placer Mine.

A New and Original Three-Act Sensational Melodrama, containing twelve characters, to be presented by eight people.

Written June, 1886, by

F. B. Crittenden, of Rochester, N. Y.

TO WHICH ARE ADDED

The Costumes, Cast, and Description of Characters, Stage Settings, Properties Used; a Full and Complete Story, Plot and Synopsis of the Play, Entrances and Exits, and all the Stage Business pertaining to the Proper Production of the Drama.

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Cast of Characters—showing respective doubles.

1. Doubles. { EDWARD BROMLEY, a wealthy banker. / HENRY WINSTON, the hero.
2. Doubles. { ITALIAN JOE, low type of Italian, accomplice of Haywood. / RICHARD BROMLEY, a victim of circumstances.
3. CHARLES HAYWOOD, a thorough villain.
4. GEORGE WASHINGTON SPARKS BONAPARTE STORMS JENKINS, darkey servant of Bromley's, a friend in need, with specialties.
5. Doubles. { EVA BROMLEY, adopted daughter, secretly married to Hayw'd / PEGGY, an Irish domestic.
6. MAUD BROMLEY, heroine, daughter of Bromley, with specialties.
7. MRS. BROMLEY, wife of Edward.

OFFICERS SPAULDING AND TOMLIN, members of "The Finest."

ITALIANS, IRISHMEN, GERMANS, GAMBLERS, SERVANTS, MINERS, Etc., by Company.

COSTUMES

EDWARD BROMLEY—Act 1st. Prince Albert coat, white vest, eye-glass, grey wig, moustache and side wiskers, everything in keeping with a gentleman of wealth, aged 56 about.

HENRY WINSTON—Act 2d. Scene 1st—Dark wig and moustache, dark sack coat and vest, light pants, overcoat and cane. Scene 2d.—Same dress. Scenes 3d. and 4th.—Same, but without watch and chain for crib scene. Act 3d.—Miner's costume, top boots, colored shirt, dark coat, belt, sombrero, general rough dress.

ITALIAN JOE—Act 1st. Black, snaky wig, servant's dress, black clothes. Act 2d.—Dark velveteen coat and vest, light pants, large figure, colored handkerchief for head. Act 3d. same as Act 2d. except top boots sombrero and a little rougher dress.

RICHARD BROMLEY—Act 1st. Blonde wig and moustache, cutaway coat of light goods, vest and pants to match, watch and chain. Act 3d.—Miner's dress similar to Winston.

WASH.—Act 1st. Dark coat sack, white vest, big watch that goes off when wound. Act 2d.—Black pants, rest of make-up as grotesque as possible. Act 3d.—Grotesque to suit the situation.

CHARLES HAYWOOD—Act 1st. Very neat dark suit, tile hat, gentlemanly make-up. Act 2d. same as Act 1st. with light overcoat. Act 3d.—Rather rough dress of miner, like Winston.

OFFICERS—Common dress of policemen, club, shield, etc.

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Maud Bromley—Act 1st. Blonde wig short, pretty traveling dress. Act 2d.—Street dress of neat appearance, also waterproof or cloak. Act 3d.—Pretty mountain costume.

Eva Bromley—Act 1st. Evening dress of neat appearance, medium light make-up, but darker than Maud. Act 2d.—Faded dress patched and torn. Act 3d.—Pretty morning wrapper.

Peggy—Act 2d. Red Irish wig, neat servant's dress.

Mrs. Bromley—Act 1st. Old lady, fine dress, grey hair, glasses. Act 2d.—Same, but poorer dress for reduced circumstances. Act 3d.—Appropriate rough dress for mining camp, big old fashioned sunbonnet.

SCENE PLOT AND PROPERTIES.

Act 1st.—Parlor, center door in 3, (boxed) window, L.B.F. 5 chairs and 2 sofas or tetes, 1 desk, 2 tables, water pitcher and 2 glasses 4 books, 7 or 8 sheets of paper, 1 screen, 2 table spreads, 2 papers for wills for Haywood, 1 hand bag, 1 package for bonds, revolver for Haywood and knife for Joe. Position—Desk L. F. F.; Couch, corner, L. M. F.; chair, R. B. F.; chair, L. F. B.; screen, corner, R. F. B. and B. F.; tete R. F. M.; small table, center stage; chair at desk, also at center table, also R. F. F. money for Haywood; dust brush for Wash.; coat to lay on sofa, R.

Act 2d.—Scene 1st. Street in 1st. groove. Props.—Notes for Haywood and Winston. Scene 2d.—Interior lodging house poorly furnished, stool, four chairs and table, L. C.; tea dishes and things; small table, R. C.; door, L. B. F. cupboard, R. B. F. Scene 3d.—Same as Scene 1st. this act, dark stage, thunder and lightning, trick banjo and big razor for Wash, knife for Joe and revolver for Maud. Scene 4th.—"The Crib." Interior of rough, low bar room in 3d. grooves, (if entrance can be had down practical steps so much the better.) Props.—1 bar with bottles, etc.; 2 tables and 4 or 5 chairs; door, L. B. F.; bar, R. F.; door, L. F. F.; trap, L. C.; 1 barrel at end of bar towards audience; knife and two revolvers for Winston; Revolver for Maud, knife for Joe, big razor for Wash.; two ropes six or seven feet long; 1 vial for Joe labeled chloroform.

Act 3d.—Cabin flat R. in 3; wood scene left; mountain and valley back; practical bridge in 4 across set rocks, with drop of valley back; entrance to hillside between 2 and 3 as to mine. Props.—Gun for Maud, barrel, rustic settee, a bench and stools, also rocks to sit on, two ropes,

pocketbook for Haywood, 2 revolvers and knife for Haywood, revolver and knife for Winston, two for Wash., one for Maud, and two big horse pistols, brandy flask, 2 picks and shovels, nugget of gold, knife for Joe, gold rocker for cradling out gold, tin dipper, pan, etc., papers in pocketbook TO BE FOUND.

ACT I.—SYNOPSIS.

Edward Bromley, a well-to-do banker, is about to go to Europe with his entire family: MAUD (*Soubrette*) his own daughter, and RICHARD (*Walking Gent*) his son; his WIFE (*Old Woman*) and EVA, an adopted daughter (*Emotional Ingenue*); he has a darkey servant, WASH (*Low Comedy*). He has in his employ a young man named HAYWOOD (*Villain*) whose father, some years before the beginning of the play, declared a vendetta against the Bromleys, and leaves his son Charles to carry it out. The son obtains employment of the old man Bromley, and by degrees gains his confidence, and so is in a position to effect his object. The old man has dictated his will to Haywood who has drawn it up, but has prepared another, which he induces the old man to sign unawares, giving Haywood all his property. MAUD arrives home from boarding-school where Haywood saw her some time before and was greatly struck by her, therefore when he sees her again he at once falls in love with her and determines to possess her if possible. In the meantime Haywood concocts a plot with ITALIAN JOE (*Low Villain—accomplice of Haywood*) against RICHARD BROMLEY, the son, who is the cashier of a prominent bank, and by means of duplicate keys sends Joe into the bank, where he steals a large amount of bonds, and lays the guilt on Richard, his object being to get him out of the way, and he is apprehended and ultimately sentenced to a term in prison. Haywood has, previous to the opening of the story, succeeded in inducing Eva to consent to a secret marriage—which Italian Joe alone witnessed—and thus holds her in his power. Haywood, soon after the arrival of the daughter Maud, seizes an opportunity to make love to her, which Eva accidentally overhears. She of course is horrified, and when, after being indignantly spurned by Maud, Haywood carelessly threatens and discloses his proposed villiany, Eva confronts him with her having overheard the whole thing, and threatens to expose him. There is a stormy scene between them, in which Eva is obdurate. It is finally interrupted by the coming in of the family. Just at this time the officers have traced the bank robbery to the house by means of a coat belonging to Richard, which Joe wore and dropped in his struggle to get away.

They discover the package of bonds and arrest Richard. Old man Bromley is so horror-stricken he has an apoplectic stroke. He revives sufficiently to call for his will, which Maud gets, and he directs her to read it. She cannot owing to her emotion, but Haywood steps up and taking it reads. Old Bromley nods approval and suddenly falls dead just as Haywood finishes. Eva, knowing it to be a forgery, steps up to denounce Haywood, but he commands her to cease, and when Richard demands why he talks to her thus, and Haywood discloses the fact that they are man and wife. This of course astonishes all, and the curtain drops on the tableau.

ACT II.

Mrs. Bromley, Maud and Peggy, (an Irish servant) are living together in rather reduced circumstances in a poorly furnished lodging house. Richard is in prison, and Eva has never been seen or heard of since the death of old Bromley. Haywood has concealed her. The first scene is a street scene, when Maud once more meets HENRY WINSTON (*Hero*), a young man who rescued her from a railway accident a short time before the opening of the first act. He has been despoiled of his money by Haywood as have the Bromleys, and is now on his way to investigate and work a mine in California which a relative has given him an interest in. He promises assistance to Maud to discover the plots of Haywood, and try and bring him to justice. While they are talking Italian Joe comes in, discovers Maud, and communicates with Haywood, who conceives the idea of luring her by a fictitious letter to a low dive called "*The Crib*," and sends Joe to deliver the letter.

The next scene is in the Bromley's lodging-house, and Winston makes love to Maud and gains her consent to become his wife. Then the letter is delivered, and Maud at once starts for the Crib. Next scene is a street scene where Maud comes in and meets Wash, who recognizes her and follows her to the Crib to see that she is protected.

Next scene the Crib. Low bar-room tables, chairs, bar, and the usual paraphernalia of a low dive (*boxed scene*). Winston enters looking for Maud, but is thrown off the scent by Italian Joe and he leaves, but before this Eva comes in wet and cold, and almost insane with her wrongs, conceives the idea of killing Haywood by poison, and asks Joe for same. He demands a kiss as pay, which she indignantly denies. Joe insists, and attempts to force her, when Winston interferes and knocks Joe down. Joe slinks off after begging Eva's pardon. Winston gives Eva a knife to defend herself. Winston now goes out on the false scent to find Maud.

Haywood enters and orders Joe to clear the room, as he expects Maud. All go out but Eva and Wash, (Wash hides in a barrel). He orders her to go but she refuses, and when Joe attempts to force her she draws knife and passes at him. He drops to avoid it. She passes on to Haywood, and is about to strike him when Joe seizes her and the knife, and they force her out of the room. A knock is heard, and Maud enters and finds the place apparently empty. Joe and Haywood now come forward, and Haywood tells her he proposes to make her his wife or mistress. Maud seeing there is but one chance draws revolver and fires, but it misses, and she is seized and bound in a chair. Haywood now opens a trap, and offers Maud the alternative of submission or drowning in the river which runs beneath. He gives her a half hour to decide, and telling Joe to be cautious goes out. Joe gets some whiskey and falls asleep. Eva now breaks in, and discovering Joe asleep goes to get the bottle of poison, and finding it is chloroform she determines to drug him and escape. Then she discovers Maud, and the two sisters have a good scene together. Eva unbinds Maud and they go to the door to escape, when Haywood enters and stops them. Haywood determines to punish Eva for assisting Maud to escape, and at the same time to get rid of her by throwing her into the trap. The girls determine to die together, and just at the critical point in comes Winston. The girls rush to him. Haywood and Joe attempt to attack him, and he fires on them, wounding Haywood in the arm and Joe in the leg. Wash, who has been on all the time, and who was knocked down and bound when he attempted to help Maud, now revives, and butts Joe down trap.

Tableau and Curtain.

ACT III.

Scene 1—A Placer Mine in California, with gold rocker and all the paraphernalia used in placer mining. Winston and Richard (who has escaped from prison) are working the mine, have gotten rich, and are about to start for New York. Eva is out there with them. Richard and Wash. go off to the mountains. Winston goes into the mine and the girls Eva and Maud, and the old woman go to village.

Haywood and Joe enter. Haywood, in Act. 2, accidentally finds a paper which Winston lost, giving the location, marks and prospects of the mine, and he determined to come out and see what there was of it. The two go round and into the house, and finally discover Winston at work in the mine. They did not previously know anything about his being there

and owning the mine; and seeing him now, Haywood determined to revenge himself on Winston. In the meantime Haywood and Joe have a quarrel and Joe gets drop on Haywood, and takes his pocketbook and valuable papers, which of course makes Haywood anxious to get them back, and he determines to get rid of Joe at the first opportunity. Winston now comes out with a big nugget, Haywood and Joe see it, (another inducement to make away with Winston), and when Winston comes out, they hold him up, bind him and are just about to shoot him down when Wash appears and rescues him. The tables are turned, but Winston magnanimously gives Haywood an equal chance with himself, and they have a duel with revolvers, then they close with knives, Haywood breaks away and runs to the top of the practical bridge at back, where Winston follows and grapples him. Just as Winston gets the upper hand, Haywood draws small pistol, fires, and Winston drops over cliff. Wash and Joe are also having a fight and Haywood comes down now and knocks Wash on head and renders him insensible. They then turn to go, and Haywood orders Italian Joe to pick up nugget and as his back is turned fires at him and drops him badly wounded; then Haywood goes to Joe to get the pocketbook and papers when Maud appears on bridge and orders Haywood to stand, he turns and runs and she fires at him, wounding him. Then she comes down and finds Italian Joe and Wash; Joe makes confession and tells how Winston fell over cliff. Maud and all turn to go for assistance and Haywood once more enters to get the papers, Joe revives and stabs him, crippling him, and then falls dead. Winston now appears, having climbed the cliff, and Haywood and Winston have a knife duel in which Haywood is about to get the advantage, when Maud once more appears and shooting Haywood, saves Winston. All come on, mutual explanations follow and all ends happily.

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